ERB N DUB
www.erbndub.com

PRIME HARMONICS

TEXTURE & TRANSIENT DESIGN

NOISEFORGE

Texture that follows your sound.

USER MANUAL / VERSION 1.0.0



NAVIGATION

FIND YOUR WAY

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01 / TEXTURE & TRANSIENT DESIGN

NOISEFORGE

NOISE WITH A PURPOSE

Add fuzz, air and texture to basses, drums and other sounds. NoiseForge builds a noise or sample layer around incoming audio, with independent tone shaping, stereo width and a beat-synced Single Hit Envelope.

WHY ERB N DUB MADE IT

NoiseForge was made to solve a familiar production problem: a bass can have plenty of weight but still need texture to speak through a mix. The aim was a fast way to add that extra edge while keeping control of the low end. The same idea works on drums: shape a short burst of noise around a snare, kick or percussion hit and give it the character and tail it needs.

TWO WAYS TO WORK

Leave Single Hit Envelope OFF for an audio-driven layer that follows your bass or sound. Turn it ON to trigger a shaped noise tail from each detected attack. NoiseForge is an audio effect: it listens to audio attacks, not MIDI notes.

FORMATS AND COMPUTERS

The Mac version provides VST3 and Audio Unit for Intel and Apple Silicon. Its minimum system version is macOS 11; use a 64-bit DAW that supports your chosen format and check the download notes for tested systems. The Mac download does not contain a Windows installer. Windows folder and shortcut references in this manual apply only when a compatible Windows VST3 build is available.

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START HERE



NoiseForge 1.0.0 with a generated-noise layer and Single Hit Envelope.

BASS TEXTURE

In your digital audio workstation (DAW), insert NoiseForge after your instrument or on an audio track. Start with White or Pink, Single Hit OFF, and a low Noise Level. Raise High-Pass to keep the added layer away from the sub, then set Low-Pass and Noise Width to taste. Use SOLO NOISE beside IMPORT SAMPLE, under AUDITION to hear only the layer; turn it off to judge the full mix.

DRUMS AND PERCUSSION

For a snare, begin with Single Hit ON and Length 1/16 or 1/8. Set Trigger Threshold so the desired attacks trigger. Bend the decay to make the noise tight or roomy. Try shorter, brighter noise for hats, or a restrained filtered layer above a kick. Length is musical time: its duration changes with host tempo.

Installing or activating for the first time? See Install and Open, then Activate and Move Your Licence.

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NOISE SOURCE



Generated sources and imported samples are mutually exclusive.

ONE SOURCE AT A TIME

The Noise Source menu selects generated noise. IMPORT SAMPLE selects an imported sample exclusively and the menu reads SAMPLE ACTIVE. Selecting any built-in noise automatically clears the imported sample and switches to that noise in one action. This also works after loading a saved project. Use Undo to restore the sample, or re-import it. CLEAR SAMPLE appears only when a sample is loaded; it removes the sample and returns to White.

COLOURS

WHITE: broad, even spectral density. PINK: softer, more low-frequency weight. BROWN: darker and smoother. BLUE: brighter than White. VIOLET: stronger high-frequency emphasis. GREY: low/high emphasis with a scooped middle; it is a creative colour, not a calibrated equal-loudness reference. For METALLIC, the first shaping dial becomes PITCH: -24 to +24 semitones, with 0 st at twelve o'clock. It tunes the three metallic resonances without pitching the input. Higher settings are capped at 20% of the sample rate for stability. Other sources retain Noise Texture; samples retain Sample Pitch.

TEXTURES

STATIC: rough static character. RADIO: band-limited hiss, tuning whistle and interference. GEIGER: random decaying ticks. IMPULSE: dense bipolar clicks. CRACKLE: irregular bursts. DIGITAL: quantised, held noise. METALLIC: inharmonic ringing. CHAOTIC: a nonlinear evolving sequence. DUST: sparse random impulses. GRANULAR: overlapping grains of generated noise; it does not granulate imported samples.

RANDOM AND REPEAT

RANDOM lets the source evolve between attacks. REPEAT resets generated sources on detected attacks for a repeatable starting texture. Sparse sources can contain no event during a short hit; this is expected. Their levels and densities intentionally differ.

SAMPLE IMPORT

Use mono/stereo WAV or AIFF, 8-192 kHz, from 16 sample frames up to 10 seconds. Samples are normalised to -0.1 dBFS; 0 dB means no additional level change after that normalisation. Import selects REPEAT, turns Single Hit ON and resets sample NOISE LEVEL to 0 dB and SAMPLE PITCH to 0 semitones. A red SAMPLE PREVIEW appears immediately, before playback. It shows the file before filtering, aligned to Length and Sample Pitch; live capture replaces it on the next hit. Samples are embedded in presets/projects. Sample Pitch replaces Noise Texture (-24 to +24 semitones). Click IMPORT SAMPLE and choose your file in the file dialog. Drag-and-drop onto the button or envelope is not supported. Keyboard routing remains controlled by your DAW; click its main window if a shortcut is still directed to a file dialog or plugin control.

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NOISE SHAPING AND MASTER

NOISE TEXTURE

A continuous tonal tilt for generated sources. Turn left for darker texture and right for brighter texture. The neutral readout may show the source colour. For an imported sample this control becomes Sample Pitch.

DRIVE, WIDTH AND LEVEL

DRIVE keeps its existing saturation behaviour; it is not sample gain. WIDTH affects the layer only. With built-in noise, NOISE LEVEL remains 0-100%. With a sample it uses dB: 0 dB unity at 12 o'clock, up to +10 dB boost, attenuation down to silence at minimum. Each new import starts at 0 dB. Switching to a built-in noise restores its previous percentage level. The dry signal stays unchanged. SOLO NOISE sits at the far right of the Noise Source row. It isolates either generated noise or an imported sample, with Single Hit ON or OFF. Red means engaged; dark means off. Switching Solo fades the dry path over 10 ms.

HIGH-PASS AND LOW-PASS

HIGH-PASS removes low frequencies from the layer (20 Hz-20 kHz). LOW-PASS removes high frequencies (200 Hz-20 kHz). Each SLOPE offers 12, 24, 36 or 48 dB/octave. Drag H or L on the response graph to adjust one cutoff. Hover between the handles to highlight the range; drag left or right to move both cutoffs together while keeping their musical spacing. Both stop when either reaches its limit. Hold Shift for finer control. A range drag is one Undo step. Double-click a handle to reset it. The graph shows filter response, not a live spectrum. These filters do not remove bass from the dry input. The soft white curve and subtle grey fill show the response. Yellow H matches High-Pass; blue L matches Low-Pass. These colours identify controls and do not alter filtering.

MASTER COLUMN

IN and OUT show peak levels. Beneath the meters, the master gain controls the final signal (-24 to +12 dB). With MASTER CLIP on it is labelled DRIVE; with clipping off it is labelled OUTPUT. MASTER CLIP is a zero-latency sample-peak hard clipper at -0.3 dBFS. It lights red briefly when clipping. It is not a true-peak limiter. IN is blue and OUT is green. Segments use a shared dBFS scale, with amber above -6 dBFS and red above -1 dBFS. A short peak-hold marker helps reveal brief transients.

BYPASS AND EDITING

BYPASS returns the original signal with a short crossfade. Double-click a dial to reset it; type a value in its readout for precise settings. Descriptive tooltips start OFF; enable Show tooltips in INFO for hover help. Numerical readouts remain visible. Judge loudness and peaks with the full track playing, not only with Solo engaged.

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SINGLE HIT ENVELOPE

TRIGGERING

Clicking ON at the left of the Single Hit Envelope header automatically selects REPEAT playback and creates an independent layer tail from a detected audio attack. You can select RANDOM afterwards. Turning the section OFF keeps the current playback choice. Enabling Single Hit and selecting Repeat is one Undo step. Saved presets/projects and host automation retain their stored playback setting. TRIGGER THRESHOLD ranges from -60 to 0 dB. Lower values admit quieter attacks; higher values reject quieter input. Distinct attacks can retrigger over overlapping tails. Legato without a fresh attack, an attack buried in a louder tail, or hits inside the 20 ms protection window may not retrigger.

LENGTH

LENGTH is always beat synced. Straight divisions run from 1/128 to 1/2, then 1-32 bars; triplet (T) and dotted (D) options are also available. A 1/4 division is a quarter note. If the host provides no tempo/time signature, the fallback is 120 BPM and 4/4. Start short for kicks and tight snares, then increase length for a longer noise tail. The bottom ruler follows Length: fractions show elapsed musical note values, one-bar views show beats in the host meter, and longer views show bar starts. END marks the capture boundary.

DRAW THE SHAPE

Drag a point to move it; Shift-drag snaps to 16 equal time divisions and eight level divisions. Double-click empty space to add a point. Double-click or right-click a point to remove it, subject to the minimum point count. Drag empty space or scroll vertically with a trackpad/mouse wheel to bend the segment under the pointer. Shift-scroll makes fine changes. Extreme bends can approach a near-vertical drop. UNDO and REDO cover the whole plugin, including this curve.

DISPLAY

Green is the main interface colour, including the section heading. The ON button is red with black text when engaged. The envelope curve and handles are blue. The input trace is grey; an imported sample trace is red and generated noise retains its frequency colours. When OFF, the box, grid and ruler remain visible while the curve and waveforms are hidden. LIVE/HOLD changes only the envelope display.

WORKING WITH HITS

For consistent snares, try Repeat and a short, steep decay. For looser percussion, use Random and a little Width. If a hit is missed, adjust threshold and check that the source has a distinct attack. A nonzero final curve level fades to silence over 5 ms after the selected duration. This is an audio-triggered effect, not a MIDI envelope generator.

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WAVEFORM, PRESETS AND AUTOMATION



The master waveform displays the final mixed output.

MASTER OUTPUT WAVEFORM

The display shows the final mix after master drive and clipping. INTENSITY changes only the graphic fill/strength. RGB, HEAT and OCEAN colour the display by frequency content; FORGE GREEN and NEUTRAL GREY use a single colour. These display options do not change sound.

CAPTURE CONTROLS

LIVE displays running captures. SINGLE HIT captures and holds an attack; RE-ARM clears the held capture and waits again. Capture length offers milliseconds, seconds, beats and bars. While Single Hit Envelope is ON, the master waveform switches to Single Hit and its capture length follows the envelope LENGTH. Turn the envelope OFF to return to your independent waveform settings. The display holds the last frame when transport stops.

PRESETS

The preset selector separates Factory presets from User presets. SAVE stores settings, the envelope curve and any embedded sample as a .phpreset file. LOAD opens the user preset folder and can also import a user preset from another location. The DAW project stores the sound and your edits independently of a preset file. Older projects without preset-label metadata still restore their sound.

HOST AUTOMATION NAMES

For compatibility, the host may call Single Hit ON/OFF 'ModForge', Length 'Rate', Trigger Threshold 'Threshold', master Drive 'Output', and SOLO NOISE 'Solo noise'. These are existing parameter identities. Some retired parameters remain visible in host lists but have no current UI function. Sample level is an independent automation parameter. Old Noise Level automation controls generated noise; recreate any old sample-level automation on Sample level.

AUTOMATING NOISE CHOICES

The original Noise source parameter keeps its original five values, including the legacy Sample value. Additional noise source chooses the newer colours/textures. Set Additional noise source to ORIGINAL SOURCE when automating the original Noise source parameter. The plugin menu presents both as one list. Prefer Sample import in the interface to select an actual sample.

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USER PRESETS AND FOLDERS

FACTORY AND USER PRESETS

NoiseForge includes 12 factory presets: INIT, DRUM STATIC, BROKEN SPEAKER, AIR DUST, ADD TO HATS, ADD TO REESE, ADD TO SUB, LO FI, SNARE CLAP, SNARE METALLIC, SNARE TAIL and SNARE TOPS. They stay separate from your saved User presets. Loading a factory preset does not create a user file. Save your edits under your own name to keep a variation; factory settings remain intact.

ONE FOLDER FOR YOUR PRESETS

Open the preset selector and choose Show Presets Folder… to open Finder on macOS or File Explorer on Windows. NoiseForge creates the folder when needed. SAVE, LOAD and the User presets list use this same folder. Reopen the selector to refresh the list after adding files.

MACOS LOCATION

~/Library/Audio/Presets/ERB N DUB/NoiseForge/

WINDOWS LOCATION

Your current Documents folder, then ERB N DUB\Presets\NoiseForge\. NoiseForge asks Windows for your Documents location, including redirected, OneDrive-managed and non-English folders. Show Presets Folder… opens the actual location on your computer.

SAVE AND LOAD

Choose SAVE, enter a name ending in .phpreset and save inside the NoiseForge user folder. Confirm replacement only when you intend to replace your preset. Use names without path separators or characters reserved by Windows. Spaces, accented letters, apostrophes and parentheses are supported. Select a User preset or use LOAD to recall it. Failed writes retain the existing preset. The selector shows the saved or loaded filename without its extension. The name is remembered with your DAW project and follows Undo/Redo when switching presets. Older projects that did not store a name show USER PRESET until you load a named preset again.

IMPORT, EXPORT AND MANAGE

LOAD or Import User Preset… lets you select an older or transferred .phpreset file. A valid external file is copied into the user folder, leaving the original intact, then loaded. To export, rename or delete your own files, use Show Presets Folder… and Finder or File Explorer. Reopen the selector afterwards. File management is outside musical Undo history.

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PRESET TRANSFER AND RECOVERY

OLDER USER PRESETS

Earlier NoiseForge versions let you choose files anywhere, starting in Documents. Use LOAD or Import User Preset… to select your older user files explicitly. NoiseForge does not search your whole Documents folder or import supplied factory presets automatically.

NAMES AND CONFLICTS

Import never replaces a different preset with the same name. It creates a separate filename containing a content identifier. Selecting the same unchanged file again reuses the matching copy. Interrupted imports can be repeated safely. Originals remain where you stored them.

EMBEDDED SAMPLES

NoiseForge embeds imported audio inside the .phpreset and DAW project state. After saving successfully, the preset does not need the original WAV or AIFF file to play. Copy the complete .phpreset when transferring to another computer. NoiseForge does not use external or relative sample-library links in its saved format.

MAC AND WINDOWS TRANSFER

Copy your .phpreset files from the source computer and import them on the destination using LOAD. Use a compatible NoiseForge version. Embedded audio and parameter data use the same format on both platforms. Transfer the complete files rather than only their names or shortcuts.

BACKUP AND PROJECT RECALL

Back up the user preset folder and important DAW projects. A project recalls its own settings, curve and embedded sample; changing or removing a preset file does not rewrite an existing project. Undo history is not saved with the project. Preserve an unchanged copy before updating NoiseForge.

UNAVAILABLE FILES

If an original sample is missing before import, locate the WAV or AIFF and select it again. A valid previously saved embedded preset needs no external library. An unreadable or damaged preset is rejected; restore it from backup rather than editing its contents by hand.

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UNDO AND REDO

ONE HISTORY FOR THE PLUGIN

Up to 64 meaningful edits cover controls, waveform settings, source selection, sample import/replacement/clearing, factory and file presets, curve edits and envelope LIVE/HOLD. Buttons remain usable with Single Hit OFF. A new edit clears Redo; unchanged edits add no step. Importing many different large samples can reduce the retained step count to keep sample history within its memory limit. Undo history is not saved in a preset or project.

GESTURES AND SHORTCUTS

One dial drag, continuous dial-wheel gesture or curve-wheel gesture counts as one step. Import and all its automatic settings form one step. Use UNDO/REDO, or Command-Z / Command-Shift-Z on macOS (Ctrl-Z / Ctrl-Shift-Z on Windows) while a plugin control has focus. Text fields retain text undo. Space remains available to your DAW; the host controls keyboard routing.

CLOSING AND REOPENING

History survives closing and reopening the editor while the instance is alive. Reopening a DAW project clears history; presets/projects do not save it. If you edit, undo, redo or restore a project while a sample/preset dialog is open, its old result is ignored. Open the dialog again to apply a new selection.

MEMORY AND EXCLUSIONS

Different large samples can shorten history to keep retained audio near 128 MiB. Ordinary edits share their sample data, so a drag does not duplicate audio. DAW automation, window sizing, saving files, RE-ARM and application preferences are outside history. RANDOM is an undoable playback choice; NoiseForge has no Randomise action.

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COMPATIBILITY AND PRACTICAL LIMITS

SAMPLE LEVEL IN OLDER PROJECTS

The separate Sample level automation parameter preserves independent sample gain. Older sample Noise Level percentages migrate to equivalent dB: 50% is approximately -6.02 dB. Old generated Noise Level automation still controls generated noise; recreate older sample-level automation on Sample level. Older Metallic presets load at 0 st and retain their saved Noise Texture processing. That legacy texture setting remains available to host automation; the Metallic interface shows Pitch instead. New pitch edits are saved independently.

TRIGGER AND CHANNEL LIMITS

NoiseForge is mono/stereo and responds to audio attacks, not MIDI. Legato and attacks buried in louder tails may not retrigger. Dust and sparse noise sources can be silent during short captures.

WINDOW SIZING

Normal readable canvas widths run from 1200 to 1760 logical pixels. Drag the lower-right handle. Smaller display work areas use scrollbars; scroll to reach the Master column or footer. Size is remembered per instance/project.

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TROUBLESHOOTING

PLUGIN NOT LISTED

Confirm the correct operating-system download, 64-bit DAW, supported processor architecture and format. Restart or rescan your DAW and inspect its plugin manager or log. On macOS, Logic Pro uses Audio Unit; other DAWs may use VST3. These are format examples. Confirm the installed version in INFO.

PRESET FOLDER OR FILE PROBLEM

Choose Show Presets Folder… again. If creation or opening fails, check that your account can write to the displayed location. LOAD opens the same folder. Invalid, damaged or incompatible presets produce an error. Keep originals and use a backup; do not delete other files to force a load.

AUDIO OR PERFORMANCE PROBLEM

Check BYPASS, Noise Level, Solo, Master settings, channel layout and your DAW meters. NoiseForge accepts matching mono or stereo input/output. For dropouts, try a larger audio buffer, reduce unrelated processing and compare in an empty project. Check trigger threshold and fresh attacks when Single Hit misses notes.

RECALL AND REINSTALLING

Use matching plugin identities and a compatible version when opening a project on another computer. The DAW project must be transferred separately from user presets. Reinstalling the plugin should not require deleting presets or settings. Keep backups and compare with an unchanged project copy.

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INFO AND TOOLTIPS



The NoiseForge Info panel before activation.

INFO AND LOCAL MANUAL

Open Info (i) for the product name, version and running format. Choose User Manual to open the included PDF offline.

SHOW TOOLTIPS

Descriptive tooltips start off when no preference is saved. Open Info and use the tooltips control to switch hints on or off. The plugin remembers your choice. Numerical control-value readouts remain available with tooltips off.

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INSTALL AND OPEN

SYSTEM REQUIREMENTS

Use a compatible 64-bit DAW and check the product download page for supported operating-system versions. VST3 is available for macOS and Windows where supplied. Audio Unit is macOS only.

MACOS

Save your work and close your DAW. Open the downloaded .pkg installer and choose VST3, Audio Unit (AU) or both, depending on what your DAW supports. Both formats contain Intel and Apple Silicon code. Keep one active copy per format.

WINDOWS

Save your work and close your DAW. Extract the downloaded ZIP. Copy the entire NoiseForge.vst3 bundle into C:\Program Files\Common Files\VST3. Keep all files inside the bundle together. Windows may ask for administrator permission to copy it.

OPEN IN YOUR DAW

Reopen your DAW and find NoiseForge in its plugin browser. Rescan plugins in your DAW if it does not appear. Load it on an audio track or after an instrument.

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ACTIVATE AND MOVE YOUR LICENCE

YOUR LICENCE

Your NoiseForge perpetual licence lets you activate up to two computers. Once activated, you can use the plugin offline.

FIND YOUR LICENCE CODE

Sign in to My Account at https://erbndub.com/my-account/ using the account you used to get the plugin. Open the licence area and select the product to view or recover your code. If you receive a licence email, you can also use the code it contains.

ONLINE ACTIVATION

With an internet connection, open Info (i), enter your licence code in the Licence section, then select Activate. If your edition opens a separate Activate licence form, enter the code there and select Activate this computer.

48-HOUR DEMO

If offered, select Start 48-hour demo in Info > Licence and confirm when you are ready. The 48 hours run continuously from the time you start, including while your DAW is closed.

OFFLINE ACTIVATION

On the computer you want to authorise, open Info and choose Offline Activation, then Save Computer Request. Transfer the request to a computer with internet access and follow Offline Activation Help to obtain a signed licence file. Transfer the file back and choose Import Licence File in the Offline Activation panel.

MOVE OR RECOVER YOUR LICENCE

On your old computer, choose Info > Manage Licence > Deactivate This Computer and follow the prompts to free a slot. Install and activate on the new computer with the same code. If you lost your code or cannot access the old computer, use My Account / Recovery or contact ERB N DUB support.

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UPDATE, REMOVE AND REINSTALL

UPDATE OR REINSTALL

Back up your projects, presets and any content folders before updating. Close the DAW and follow the installation instructions for your platform. After updating, confirm the version in Info and open a copy of an existing project before saving over it.

REMOVE ON MACOS

Close the DAW and remove only NoiseForge.vst3 and/or NoiseForge.component from /Library/Audio/Plug-Ins/VST3 and /Library/Audio/Plug-Ins/Components respectively. If you installed a user-only copy, check the equivalent folders inside your home Library.

REMOVE ON WINDOWS

Close the DAW and remove only the NoiseForge.vst3 bundle from the folder where you installed it. Keep your projects, presets and any separate sample libraries.

ACTIVATION AND REMOVAL

Removing plugin files does not free an activation slot. Use the deactivation steps in this guide before moving your licence.

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ABOUT AND SUPPORT

SUPPORT

Visit https://erbndub.com/contact/ and include the plugin version, operating system, DAW, plugin format and steps to reproduce the problem. Keep your licence code private.

ERB N DUB CONTACT

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THIRD-PARTY NOTICES

See the notices supplied with your download.

DESIGNED AND DEVELOPED BY ERB N DUB (PETER CHAPMAN)

Drawing on over 20 years of experience as an artist, producer, DJ, and drummer, Erb N Dub brings his expertise in sound design, synthesis, and audio processing to the development of innovative audio software.

Combining his creative vision with augmented technology, Peter translates his tried-and-tested production techniques into intuitive tools that help producers create music with greater sonic weight, clarity, and impact.